

THE CLEVELAND
MUSEUM OF ART
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January 22, 1992

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THE CLEVELAND MUSEUM OF ART PRESENTS
PHOTOGRAPHS: RECENT ACQUISITIONS
January 10 - March 15, 1992
Photography Gallery 105

Seventy-one photographs—thirty-two purchases and thirty-nine gifts—entered the permanent collection of The Cleveland Museum of Art during 1991. Nineteen of these are now on display in **Photographs: Recent Acquisitions**, which runs through March 15, 1992.

Quartier de la Chapelle, a late 1920s photograph (printed in the 40s) made in one of the seedier sections of Paris, offers early evidence of the emerging talent of Henri Cartier-Bresson and documents a time when the 35-millimeter negative format was just gaining respectability. A second Michael Kenna landscape also joins the collection: *Lookout, Chesil Beach, Dorset, England*, a 1990 toned gelatin silver print, presents a stark, but beautifully detailed view of a wooden walkway vanishing toward an utterly flat horizon.

One noteworthy aspect of the 1991 photographic acquisitions is the emphasis on American photographers. Walker Evans' documentary *Miners' Houses, Vicinity Birmingham, Alabama* joins Robert Frank's witty *New York City*, Margaret Bourke-White's expressive *Ludlum Steel Company* and Edward Quigley's untitled abstract photogram in demonstrating the range of styles that characterized photography in this country during the first half of this century. A number of photographers are represented for the first time. Among them are Weegie (Arthur Fellig), whose 1940 *Subway Accident, New York City* is a compelling (and literal) example of the one of the photographer's trademark "underworld" subjects; David B. Woodbury, who contributes *Military Bridge, Across the Chickahominy, Virginia*, an 1862 image from *Gardner's Photographic Sketchbook*; and John Stuart, who made the 1880's albumen print *Locomotive*. These photographs, with their diverse, striking subject matter, present a remarkable aesthetic and technical achievement and impressively expand the collection's presentation of the history of the medium. This exhibition was organized by Tom Hinson, curator of contemporary art.

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